Katalog GSRBI 'Proyek 1' Pasaraya Dunia Fantasi_lo EN (p.1-2) (p.5-6 in pdf)

Our Words: Gerakan Seni Rupa Baru 1987

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In the second half of the last decade, Seni Rupa Baru appeared several times to the Indonesia art audience. During 1980, the activity decreased. And seven years has passed without contact from us: Gerakan Seni Rupa Baru.

We were born as a movement; showed ourselves and disappeared in the cycle of time. Consequently, when as a group we now appear before you, it is a matter of particular intent. Although our thinking and aspirations together cannot be said to be far from what we presented a decade ago, some development is inevitable. Times are changing. We are its children. We have witnessed the changes over time.

The exhibition is titled: "Pasaraya Dunia Fantasi" (“Fantasy World Supermarket”).The spatial design and atmosphere were taken from the reality of a supermarket. And that market is the place where all sorts of goods congregate to provide daily necessities. The market is the centre of community life, the centre of motion, the centre of needs, the centre of imagination. The market is everything!

But it is not just the market as the centre of economic and monetary activity that is so attractive and ripe for the attention of the visual arts field. One of the things which is so striking in the proliferation of markets that broaden economic life, is the mass production of goods with visual form. Goods which display expressions of form, colour and style.

Such forms and expressions have become the centre of our interest. And so was born Project 1, "Pasaraya Dunia Fantasi”.

Soon came the first difficulty. The effort needed to track down forms and images out of mass-produced daily goods is not a simple task. Since creative process is no longer given up to a process of *revelation* which might be called *magical*; since forms and images we find everyday become companions on the street and hold rich meaning; it is immediately apparent that “technical” devices are required.

The use of such devices was divided into three stages. In the beginning, we undertook a kind of inventory of products found on the streets, in markets, in school, placed in newspapers or magazines, and street advertisements. The next stage involved collecting and selecting objects to be modified. During this stage, “visual” elements began to take on an important role in our considerations. Then finally, based on a selection of stickers, t-shirts, advertisements, comics or graffiti, an artistic study was undertaken, and based on this study preparations began to make the work, alongside preparations for the design of the exhibition space.

Through the stages we intentionally exchanged revelation for cold study. We calculatedly avoided every individual artistic expression.

Visual art is not a revelation and is a joint effort.

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Based on the spirit of cooperation, we named this joint effort “Project One”. The intent of the program is to realise the process of visual art as a process of daily activity, as a group we know that the road ahead is very long and full of obstacles. “Project One” proceeds on the understanding that it will be continued by ground-breaking steps alongside those who follow. Maybe this concept will grow, maybe the expressive objects will be manifested. But before we talk further about the steps to follow and the appropriate way to continue, we must not forget the difficulties and obstacles which we encountered in the preparation of these collaborative works. This group does not consist of *"professional painters."* We who move in this spirit of new art earn our daily wage as workers in visual arts as graphic designers or painters, theatre actors, or photographers concerned with “art” as well; others are writers, journalists, or even no less or more than teachers.

With members from out of town, including Bandung and Yogyakarta, there was also the problem of organising time with members in Jakarta, and all having to live each day as artists.

This exhibition resulted from a long period of preparation and work that began last October, 1986. Usually we would meet each Thursday at Jl. Pejompongan Raya no.23. This was the location of our exhibition's kitchen. However, Gerakan Seni Rupa Baru would never see the sun rising from the east without helping hands and funds, without contribution of thoughts and writings, without the sympathy and cooperation of the following people.

First we would like to acknowledge the helping hands and warm welcome of the chairman of "Kompas", **Jakob Oetama**. It was the idea of art as a daily activity that introduced our group to our main sponsor. And as proof of our burgeoning mutual understanding, thus accompanying our work in this fantasy world, Kompas Daily facilitated a cultural meeting addressing the matter of art and culture in contemporary Indonesia. Some of the papers that were presented at that meeting are also published in this catalogue. And here we would also like to express our gratitude to the writers who gave permission to enrich this catalogue by including their papers; consequently our documentation is complete. To **Arief Budiman, Emmanuel Subangun,** and **Soetjipto Wirosardjono**, we express those sentiments.

Teater Koma have also participated in enlivening this exhibition. **Dewan Kesenian Jakarta** (Jakarta Arts Council)supported our concept and provided the exhibition venue, for this we feel that the best way to express our gratitude is by striving to present the best of what we have done.

Last but not least, we would like to thank **Sanggar Repro, Gramedia Publishing,** and **Sin Studio** for film posters, **Garuda Scan Colour Separation, Mulya Studio Billboard, Alfaco Poster Studio , Planetarium TIM, Gugus Grafis, Disco Patra Jasa, Pasar Raya Sarinah Jaya** who have in one way or another supported our efforts; we are very grateful. .

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Gerakan Seni Rupa Baru 1987 is a joint effort which aims to place art activity on the map of everyday, ordinary life, like the rythyms and forms our lives take.

We therefore rests upon two obvious pillars. Firstly, all of these efforts stemmed from companionship, encouragement, critique and assistance like that acknowledged above. And secondly, because the shape of our efforts is to place art in the activity of the every day, so we deliberately remove the limitations which separate the world of art from the world around it.

Gerakan Seni Rupa Baru

Project One

June 1987